

COMIC SHOP NEWS

Byrne's Sub-Mariner Surfaces

John Byrne has certainly been busy since he returned to Marvel: he's found time to revamp the *Avengers* in two different titles (and he even manages to illustrate one of them in addition to writing both), he's breathed new life into *She-Hulk* in her own series, and he's set to illustrate a long-running story in *Wolverine*. So what else does Byrne have up his sleeve? *Sub-Mariner*, that's what!

Sub-Mariner will be Byrne's next series for Marvel. Edited by Terry Kavanagh, the new *Sub-Mariner* series will present the Sub-Mariner in a style very different than what many comics fans might expect. This is a Sub-Mariner who has learned to confront the surface world on its own terms. In Byrne's scenario, the Sub-Mariner has taken over an abandoned offshore drilling platform, where he begins to use the wealth of the seas to take over the surface world the legal way-by buying it! The new *Sub-Mariner* series by Byrne hasn't been given a firm release schedule yet, but it will most probably show up late this year or early next year. In order to do the *Sub-Mariner* series, however, Byrne will have to leave one of his other projects, *She-Hulk*. Byrne's departure from *She-Hulk* will occur in the next few months; Marvel hasn't made a choice of a replacement writer-artist team for Byrne yet, but *CSN* will let you know as soon as that team is announced.

by CLIFF BIGGERS

Eternity A-Quiver With Excitement Over Robin Hood

Robin Hood is one of the oldest and best known costumed heroes of all time. While he wasn't a comics creation, many argue that he fits into the same mold-and there's no doubt that he has inspired comics archers such as Green Arrow and Hawkeye. It's only natural that the hero of film and literature should become a comics hero as well, courtesy of Eternity Comics.

"Robin Hood may have been the first superhero," Chris Ulm, editor of Eternity, said.

"He was an outlaw, took an assumed name, and with near-superhuman physical skills meted out justice to the tyrannical and protected the weak." That's exactly what Robin Hood will do in the pages of *Robin Hood*, a new four-issue miniseries to be written by Martin Powell (known for his stylish stories and faithful adaptations in books like *Frankenstein* and Eternity's Sherlock Holmes-based *A Case of Blind Fear* and *Scarlet in Gaslight*) and illustrated by Stan Timmons and Brook Hagan (who will supply grey wash to Timmons' art).

"This is a story I've been wanting to tell for a long time," Powell said of the four-issue miniseries. "The legend of Robin Hood has been watered down and sanitized over the years. My version takes him back to his origins. I've tried to blend the various legends

into a harmonious whole, including the beginning of Robin's vendetta against the Sheriff of Nottingham as well as his first encounters with Friar Tuck, Little John, Alan A'Dale, and Maid Marian."

As a special bonus, each

issue of *Robin Hood* will feature a full-color painting by master artist N.C. Wyeth. The Wyeth paintings, done several decades ago to illustrate a Robin Hood collection, have been the source of some of today's

images of Robin Hood and his Merry Men. "His interpretation of Robin Hood is considered by many to be definitive," said Ulm. *Robin Hood #1* will be released by Eternity this August. Fans who aren't able to last that long without a Robin Hood book will have a bit of a respite later this month, though, when Donning Press releases its *Merry Adventures of Robin Hood* volume in the Starblaze Classics line, featuring artwork by Mike Grell.

by ALEX KIRKLAND



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PLUS REVIEWS OF
DR. DOOM - DR.
STRANGE GN,
TROUBLE WITH
GIRLS, DIABLO,
SHURIKEN AND
RACER X VOL. 2
No. 1



From

A-1 COMICS
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A Comics Specialty Outlet

Rick Veitch faced one of the toughest challenges in the comics field: he was tapped to continue *Swamp Thing* after Alan Moore decided to move on to other things. He proved himself up to the challenge, and has continued on *Swamp Thing* until recently, when a controversy over the ending to a long-running storyline led to his departure from the book. The controversy also led Veitch out of the mainstream comics field entirely and into the realm of self-publishing.

King Hell Press, Veitch's new company, will begin releasing its first publications late this summer or early this fall. Future plans call for a new series to debut in early 1990.

Many fans who are familiar with Veitch's work on *Swamp Thing* are unaware that Veitch made quite a name for himself as a writer and artist prior to that series. Veitch was the writer and artist on Epic's 1984 six-issue series *The One*, one of the first series to take a revisionist look at the skewed superhero world. Veitch also wrote and illustrated a Marvel graphic novel, *Heartburst*.

"I've been working towards this since I was

Veitch Ventures Into Publishing With King Hell Press

a little kid publishing a line of home-made hand-stapled comics out of my bedroom," Veitch said. "I've spent the last few years toiling under the plantation system of mainstream publishers. It got crazy at times, but it gave me the opportunity to learn every aspect of comic book creation from the ground up. Now I'm going to utilize that hard-earned knowledge to benefit myself and my readers."

"DC's refusal to publish *Swamp Thing* #88 was a painful revelation," Veitch said, referring to the controversy over the religious aspects of the conclusion to the multi-issue storyline that Veitch had been working on for quite some time. "Up until that point I really believed I had the freedom to do the book the way I saw it." The controversy led to Veitch's departure from mainstream comics publishers—but he feels that he was lucky in leaving when

he did.

"Fortunately I hadn't reached that total creative burnout point that mainstream comics production often inflicts on people. I leave ready and able to continue working on my own projects, and I've got a stack of notebooks, chock full of ideas, I can't wait to uncork!"

King Hell Press's first release will be a trade paperback edition of Veitch's Epic series *The One*. The collection will feature a variety of extras: Alan Moore will write the introduction to the book, while Steve Bissette, Neil Gaiman, and Veitch are putting together a round table exploration of the revisionist superhero phenomenon of the 1980's that will also be included. Veitch is hopeful that the book will be ready by late summer or early fall.

In early 1990, Veitch's second project for his own publishing imprint will be ready to debut. The new series, entitled *Bratpack*, will "blow the lid off superhero comics forever! With *Bratpack* I intend to examine the 'kid sidekick' experience in excruciating detail. When I'm done, I expect readers won't be able to look at this hoary comic book cliché in quite the same way." He plans to illustrate *Bratpack* in full gray tones with four-color covers.

Veitch also has plans to interconnect a number of his limited series into a King Hell Universe of superheroes. "I know a lot of people in the forefront of the new comics movement feel that superheroes are a waste of time, but I've still got a lot to say on the subject," Veitch said.

What does Veitch value most about self-publishing? "I guess on the bottom line, what I'm after is freedom. That's the freedom to explore all those interesting nooks and crannies of our art form that have been neglected or hidden due to commercial and licensing reasons."

by CLIFF BIGGERS

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A Comics Specialty Outlet

Marvel Dreams of Success With Freddy's Nightmares

It says something about equal opportunity in America when a man as vile, vicious, and hideous as Freddy Krueger can conquer not one, not two, but three media, doesn't it? Freddy proved his abilities in the medium of film with the *Nightmare on Elm Street* movies (the fifth one is scheduled for summer release). His syndicated television series is very popular with horror fans. Finally, this July, Freddy Krueger will turn his attention to comics—and Marvel is expecting his *Nightmare on Elm Street* comic magazine to be just as successful as his film and television ventures.

The new series will be written by Steve Gerber, who has already written the bizarre *Man-Thing* and *Howard the Duck* series for Marvel. The artwork will feature the pencil work of Rich Buckler and Tony DeZuniga and the inking of Alfredo Alcalá.

"*Nightmare on Elm Street* will have all the horrific adventure the movie fans have come to expect, with the kinds of twists and turns Steve Gerber is famous for," editor Bob Budiansky said.

The magazine will focus on the nightmare realm ruled by Freddy Krueger. In the first two issues, readers will learn a great deal about Freddy's origin, his background, and his motivations to commit



such heinous crimes.

"He's a disfigured madman who has sworn revenge on the town of Springwood,"

Budiansky explained. "He enters the dreams of the residents, where he kills them horribly. When they die in their dreams, they die in reality." The series will explore exactly how and why this happens.

Dr. Julian Quinn, a psychologist who is determined to stop Krueger, will be introduced in the first issue. After dealing with some of Freddy's victims, she finds the tables turned as she becomes a victim herself.

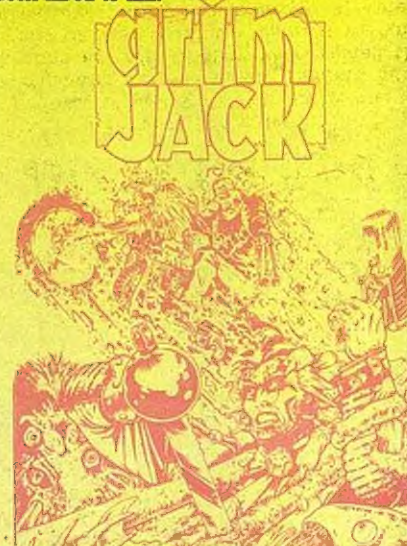
The origin story will run through the first two issues, forming an 88-page horror epic; with the third issue, each *Nightmare on Elm Street* magazine will feature self-contained stories along with pin-ups by various Marvel artists. Each issue will feature a full-color cover painting; Joe Jusko has contributed the stunning cover for the first issue.

"Since *Nightmare on Elm Street* will be a black and white magazine, we'll be able to do the kind of horror Freddy fans demand," Budiansky said. "No one will be disappointed." *Nightmare on Elm Street*, a \$2.25 black and white magazine, will join *The Punisher Magazine* and *The Destroyer* as part of Marvel's summer magazine expansion.

by ALEX KIRKLAND

Dis Is Da End?

Since John Ostrander and Flint Henry took over *Grimjack*, they've turned the title around—and they've turned readers' minds around as well as they've revealed that many of the things we thought we knew about Jim Twilley, a.k.a. Grimjack, weren't true at all. In *Grimjack* #64, Ostrander and Henry explore the city that Grimjack calls home: Cynosure. The Ninth Circle has secretly manipulated power and the powerful in Cynosure for centuries. Their existence has remained a very closely guarded secret—but it appears that the secret is about to become public knowledge, and the Ninth Circle isn't at all happy about it. That's why they've called on Grimjack—although he's not aware of exactly who his employers are or what their relationship is with the being he's been hired to kill.



Grimjack #63-65 explore the origin of the city located and the nexus of the multiverse, a city where all dimensions coincide. They also pit Grimjack against Dis. Grimjack was hired to protect a man threatened by Dis—or so he thought. He failed, and his client is dead; the robotic Justices want to find him, while Grimjack very much wants to find Dis and discover just what he is.

At the same time, the Ninth Circle has brought a new player into the game: an old friend of John Gaunt's—a friend that Gaunt sent to hell in his fight with the Dancer's demons. As it turns out, the Ninth Circle may have made a very grave mistake in bringing this man into the picture, though—after all, they can't afford for Grimjack to find out just who they are and what their relationship is with Dis, can they?

Ostrander and Henry, who have just completed their exploration of Jim Twilley's true past in *Grimjack* #60-62, continue to turn Grimjack's world around in this three-part storyline. As their rendition of Grimjack continues to attract new readers, First is finalizing plans for a *Grimjack* graphic novel to be released late this year.

by CLIFF BIGGERS

DC Offers Two Generations of Star Trek Entertainment

DC's *Star Trek* series was widely praised as the most faithful comics version of the original *Star Trek* concept; their *Star Trek: The Next Generation* limited series received equally strong commendations when it appeared. With that in mind, fans will certainly be delighted to hear that *Star Trek* will be returning to comics in two different series—one featuring the original crew and one featuring *The Next Generation*—and that DC will once again be the publisher of both series.

Star Trek, which will begin again with *Star Trek* #1, will be produced by Peter David and James Fry—the same team responsible for the upcoming comics adaptation of *Star Trek V*. David has also written *Star Trek* and *Star Trek: The Next Generation* novels, and was the writer on the final issues of DC's earlier *Star Trek* series. David has been a longtime *Star Trek* fan—in fact, his interest in the series predated his comics career by quite some time.

In *Star Trek* #1, Kirk and the USS Enterprise return to Earth for supplies, a full crew, and a new assignment—but they find themselves



involved in a galactic conflict that exists for one reason: because James T. Kirk is alive! *Star Trek* #1 will appear in comic shops on August 24th.

Star Trek: The Next Generation will be written by Michael Jan Friedman, author of five sf novels, including a *Star Trek* tale. He has also written an upcoming *Star Trek: The Next Generation* novel. He will be joined by artist Pablo Marcos, who illustrated the *Star Trek: The Next Generation* limited series for DC.

Star Trek: The Next Generation #1 will bring Captain Picard back to a world he visited early in his career. Once he arrives, though, he finds that its leader is dying amidst political turmoil that seems ready to ignite a full-scale civil war! *Star Trek: The Next Generation* #1 will be available on August 31st.

Both *Star Trek* and *Star Trek: The Next Generation* will be new format titles priced at \$1.50 per issue, and each will be published monthly. Jerome Moore will be the cover artist for both debut issues.

by WAYNE LEE

NEWS BRIEFS

BATMAN ADAPTATIONS FEATURE DIFFERENT COVERS

CSN has already told you about DC's plans to release the *Batman Movie Adaptation* in two different formats. What we didn't know at the time we ran that article was that each format will have a different cover in addition to different coloring! The prestige format adaptation will be fully computer colored by **Steve Oliffe**, while the standard format will be colored by more standard processes. The prestige-format adaptation, priced at \$4.95, will also feature a wrap-around **Jerry Ordway** cover, while the standard-format edition, priced at \$2.50, will feature a line art cover. Of course, every self-respecting *Batman* fan will have to have both editions... By the way, here's a sneak peek at the standard-format edition's cover, just to prepare you for the comic itself.

SUSPENSEFUL TALES TO ASTONISH

Remember back in the old days of Marvel comics, when a hero crossover was a big deal? Well, for lots of fans, it's still a big deal—and that's why we wanted to let you know that Iron Man and the Incredible Hulk, two of Marvel's oldest heroes, will be guest-starring in one another's books in June and July. *Iron Man #247* will feature the Hulk, while Iron Man will return the favor and drop in for a visit in *Incredible Hulk #361*, on sale a month later.

AMERICAN TRAVELS MINI-SERIES ROUTE

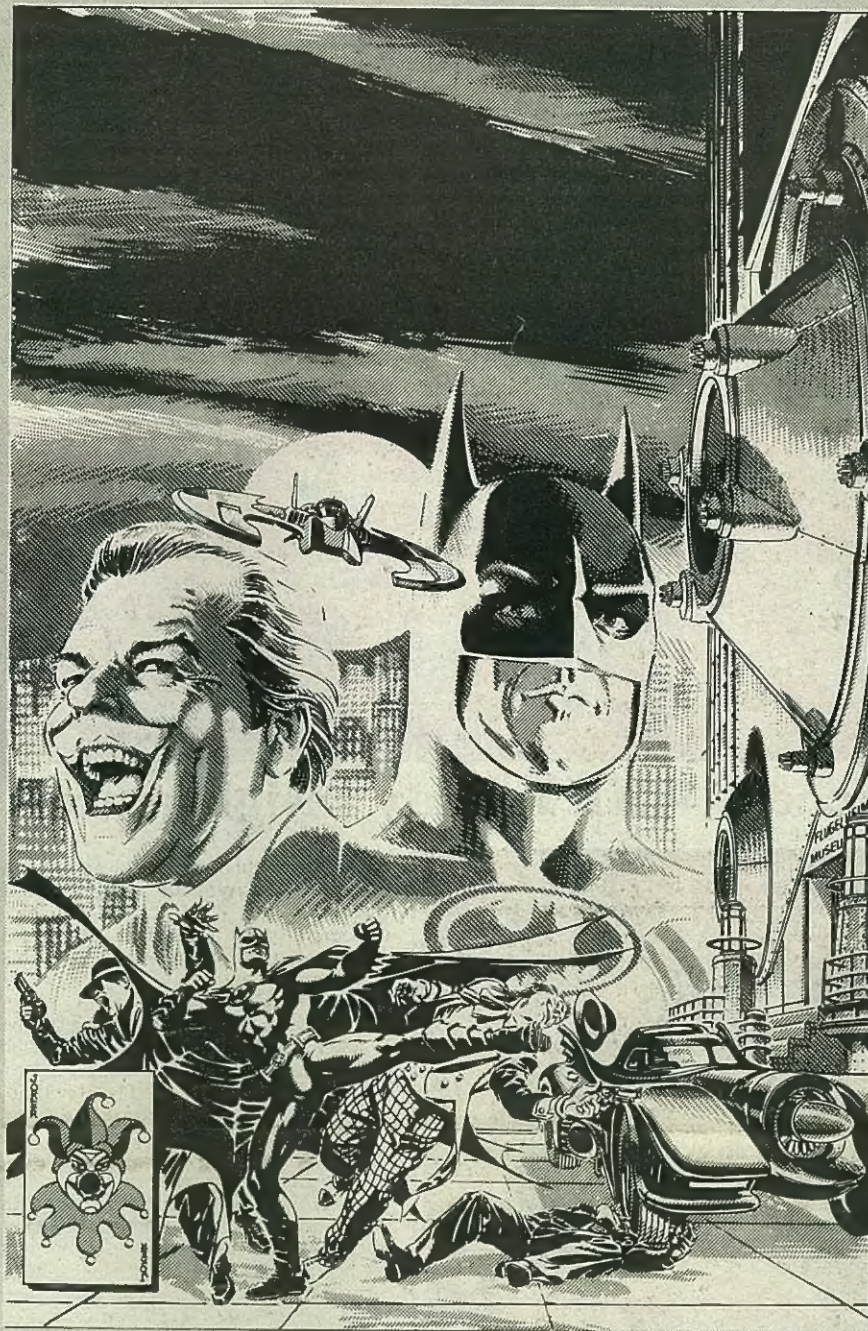
Mark Verheiden's *The American* has been having some scheduling problems lately, and no one's more aware of that than the folks at Dark Horse. As a result, Dark Horse will be wrapping up *The American* series very soon and will be switching the exploits of *The American* to different formats. Later this year, Dark Horse plans to offer an *American Color Special*. Then, beginning in 1990, *The American* will continue as a series of four-issue color mini-series. "This new format will give Mark Verheiden time to write a complete storyline between his other writing commitments," publisher **Mike Richardson** said. "He's become a very popular author recently, but he wants to take the time to do *The American* stories right."

"CHIEFS" FIRST PRINTING GONE WITH THE 4WINDS

4Winds has prided itself on releasing its various publications on time--so what happened with the "*Chiefs of the East*" note cards that CSN first told you about a few months ago? They were scheduled to be in stores at the end of May, but you undoubtedly noticed that they didn't make it. It wasn't because 4Winds honchos **Timothy Truman** and **Chuck Dixon** missed any deadlines--no, the cards are late because they're even more successful than Truman and Dixon dreamed!

"Demand for the cards exceeded our wildest dreams," says Truman. A week before the cards were to go to press, Beau Smith's phone started ringing off the hook. Retailers obviously got a look at color samples of the cards...and decided they hadn't ordered enough.

"This created quite a problem for us...Chuck and I had decided to make an extra print run of the cards available to our



friends in the comics market, with enough left to satisfy what we speculated would be future reorders.

"However, when the increases started coming in, we suddenly realized we were caught short. We immediately phoned our printer to increase the print run. Suddenly, even more increases came in, eating up the extra sets of printed pieces we had for reorders..."

"We could have shipped the sets to some while delaying shipment to others, but we didn't feel this would be fair..."

The final scheduling problems on the overprinting have been straightened out, though, and the cards are scheduled to ship in mid-June. Truman fans will consider these cards must-have items, since they feature full-color portraits of Colonial Era chiefs Logan, Joseph Brant, and Tecumseh as rendered by Truman.

All three will feature prominently in the artist's upcoming *Wilderness* graphic novels, coming this winter. A second printing of the cards will be available later this year--but if you don't want to do without 'em now, let your local comics shop know at once! Oh, yeah--and tell 'em CSN sent you!

RUMBLINGS OF THUNDER ECHO AT APPLE

Apple Comics publisher **Michael Catron** is quite happy with Apple's latest comics acquisition: his company will be publishing fully authorized versions of *THUNDER Agents* beginning in 1990.

The deal was inked so recently that Catron hasn't been able to secure final contracts with the many artists and writers who have expressed interest in doing *THUNDER Agents* for the 90's, "but as you can imagine with a comic with a reputation like *THUNDER Agents*, there are a number of very well-known artists and writers who are very eager to be involved with the project."

The series will begin with all-new stories, but Catron isn't ruling out the possibility of reprinting some of the outstanding work done in the *THUNDER Agents* line by such creators as **Wally Wood**, **Steve Ditko**, **Gil Kane**, **Mike Sekowsky**, **Reed Crandall**, and others.

CSN will keep you updated on further developments as soon as Apple has some contracts in hand.

THAT'S THE SPIRIT!

"We're seriously considering an EC-Library-type boxed set of *Spirit* reprints once we've completed our run of the *Spirit* monthly comic," **Denis Kitchen** told CSN recently. Kitchen confirmed that there are only a bit over three years' worth of *Spirit* material left to reprint, and that once the standard comics format reprinting is done, he'd like to look at the possibility of doing an oversized quality-reproduction boxed set for serious collectors of **Will Eisner's** famous hero. Kitchen Sink doesn't know exactly what the price for the sets would be, but Denis expects the final price to be in line with the EC and Gladstone reprint sets. CSN will keep you updated on plans for this quality collection as soon as more information is available.

VOYAGES VENTURES FORTH AGAIN

Voyages: Adventures in Fantasy is almost six years old now, yet many fans haven't had a chance to see it. That's a real shame, because the book features outstanding work by artists like **Alex Toth**, **Rick Geary**, **Charles Vess**, **Howard Chaykin**, **Lela Dowling**, **Trina Robbins**, and **John Jay Muth**--major names in comics today. That's why Innovation Publishing has decided to distribute the remaining copies of *Voyages* to comic shops nationwide.

Howard Feltman, the publisher of the book, currently works for Innovation as a colorist. When he was informed that his printer had discovered about 1500 copies of the book and asked if he still wanted them, he agreed to a distribution deal in which Innovation would offer copies of this magazine to stores nationwide. As a result, when *Voyages* shows up on comic shop racks in June, it won't be a reprinting--it's the original edition!

SPIDER-MAN FACES REAL-WORLD VILLAINY

Web of Spider-Man #56, on sale July 13th, will bring Spider-Man face-to-face with a form of villainy his amazing powers may have difficulty combatting: racial bigotry. In this story by **Gerry Conway** and **Alex Saviuk**, Spider-Man teams with Rocket Racer to try to stop the actions of a white supremacist group led by Skinhead; the group is determined to drive all blacks off the ESU campus.

NO SPECIAL SHALL ESCAPE OUR SIGHT

Green Lantern is set to return to his own comic in the fall of this year, but that isn't satisfying those fans who are getting antsy over the absence of regular Hal Jordan adventures. DC knows what it's like to have to do without that power-ring fix, though, so they've added the *Green Lantern Special #2* to their schedule for July. (No, you didn't misread that, it is a second issue--you may remember that the first *Green Lantern Special* appeared last year.) **Jim Owsley** and **Mark Bright**, the same team who brought you Green Lantern's solo exploits in the pages of *Action Comics Weekly*, will be the forces behind *Green Lantern Special #2*, which puts Green Lantern into action against the metallic menace of "The Invincible Foe." Look for it on July 13th; your \$1.50 will get you 48 pages of comic book tying up the loose plot elements from the weekly serials, clearing the way for a new series in a few months.

**COMIC SHOP
NEWS**

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NEWS BRIEFS

DARK HORSE IS STARSTRUCK

Starstruck, Mike Kaluta's and Elaine Lee's series that was published for a while by Epic, will make its new home at Dark Horse Comics beginning late this year. Dark Horse will publish a twelve-issue *Starstruck* limited series in black and white. After that series has been completed, Dark Horse is considering issuing the material as a color trade paperback as well.

VOODOO CHILD (REPRISE)

Remember Brother Voodoo, the mystical hero from the 1970's? Oh, he's made an appearance or two in the pages of *Marvel Age*, but otherwise he's been laying low for quite a while. Chuck Dixon, writer of *Moon Knight*, hasn't forgotten Brother Voodoo, obviously; he's bringing him back in the pages of *Moon Knight* #6. In this story, Moon Knight has to lend aid to Brother Voodoo in battling an army of zombies. The story, which is illustrated by Sal Velluto and Mark Farmer, will also feature Midnight Man. Look for it on July 27th.

FANS COUNT THE DAYS UNTIL OLIVIA CALENDAR'S RELEASE

Olivia De Berardinis' artwork has been very popular with fans for years now; thanks to First Comics, fans are going to get a double-dose of Olivia this summer.

First off, Olivia has done the full cover for the *Beauty and the Beast* graphic novel being released by First (it may be at your local comic shop already). This stunning painting was used in an episode of the television series (along with several other Olivia paintings). First is checking into the possibility of releasing this stunning portrait as a poster, although they warn fans that the poster rights for *Beauty and the Beast* are currently held by another company. "We're trying to explain to them that this isn't just another poster, so maybe we'll be able to work something out," said Kurt Goldzung of First.

In July, though, Olivia fans will be rewarded with not one but thirteen stunning full-color Olivia paintings. The 1990 Olivia wall calendar will be a 12 month calendar featuring 13 sensuous full-color paintings in an 11" by 15" package. You've seen her work in the pages of *Playboy*, *Heavy Metal*, and *Zoom*—now you can see her exotic and provocative females on their own. The calendar will be priced at \$9.95.



CHAINGANG! LINKS UP WITH NORTHSTAR

Rex Miller's novel *Slob* presented hundreds of thousands of readers with Miller's psychopathic and terrifying "Chaingang" Bunkowski, a Vietnam-trained murderer whose brutal exploits were praised by fans of "splatterpunk," the modern, grue-oriented horror literature so popular today in both film and written horror. Miller's work was praised by writers like Stephen King, Alan Nourse, J.N. Williamson, Graham Masterton, and Harlan Ellison—yet, at the same time, Stephen King said that it was "too crudely terrifying to be read," and Nourse described it as "splatterpunk at its grisliest." Miller describes Daniel Edward Flowers "Chaingang" Bunkowski as "nearly 500 pounds of killer on the hoof. Death personified. Demonic, unstoppable, bloodthirsty, and more real than you can imagine...both brilliant and sub-human. Six feet, seven inches of hate. A quarter ton of genius level IQ in the hulking body of the most dangerous kind of psychopath. A stone people stalker." And Northstar Publishing identifies him as the star of their upcoming horror series *Chaingang*, a four-issue limited series that will feature original stories Chaingang creator Rex Miller. The series will be edited by veteran horror author Mori Castle, who also created the backup feature in the book, *Night City*. Northstar hasn't signed an artist for the series yet, although publisher Dan Madsen says that "it will be a major talent, someone whose artistic vision is perfectly matched with Rex Miller's."

O'CONNELL COVERS RACER

Mitch O'Connell is undoubtedly one of the best cover artists in comics today; his eye-catching cover for *Terminator* #1 still stands out in fans' minds, over a year after the book's release. That's why *Speed Racer* fans will be very happy to hear that O'Connell will be doing the cover for *Speed Racer* #24, which will be on sale about the time you read this. The storyline of this issue pits Speed with Satin Turana, a parody of Tura Satana, a femme fatale heroine in several Russ Meyer films. Both Lamar Waldron, writer of *Speed Racer*, and O'Connell are Meyer fans, so the team-up was inevitable.

ARCHIE EXPLORES AMERICANA HISTORY

One of the oldest and most popular of all comics characters is Archie and his fellow inhabitants of Riverdale; the character has almost a half-century of history behind him, and much of that material has never been seen by today's comics fans. To help remedy that oversight, Archie Comics plans to offer a line of *Archie Americana* volumes reprinting some of the best Archie material from different periods. The books will be quality oversized volumes presenting Archie stories grouped by time period; for example, one volume might collect some of the best Archie stories from the 1940's. Look for these books to begin appearing in 1990.

FANTAGRAPHICS EXPLORES UNSUPERVISED EXISTENCE

Terry LaBan's autobiographical slice-of-life comics have been cult favorites for years—and Rip Off Press is now reprinting some of LaBan's work in a one-shot comic this summer. Fantagraphics has done Rip Off one better, however; they've acquired a book's worth of new LaBan vignettes that they'll be printing in *Unsupervised Existence*, a \$2 black and white comic scheduled for June release. These aren't stories about superheroes, surreal adventures, or mystic nonsense; they deal with real, believable people and real, believable situations. If you're ready for something a little less fantastic, give *Unsupervised Existence* a try!

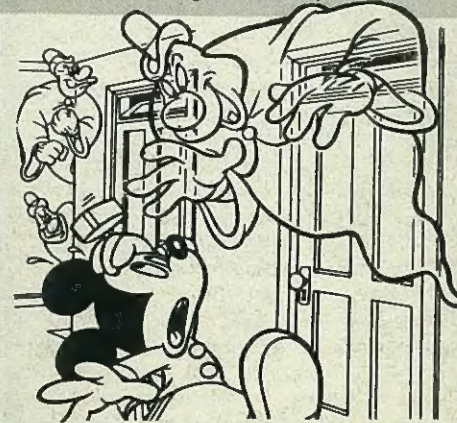


BEANWORLD LIMITED EDITION SHOULD APPEASE DIEHARD FANS

Limited editions often contain signatures of the artists and writers involved; some of them even include a signed reproduction of a special plate done for the limited edition. How many limited editions, however, include an original drawing by the series artist as a part of the package? That's what the *Tales of the Beanworld limited edition* is offering diehard *Beanworld* fans who can afford the \$29.95 price. Each book will feature a signed and numbered Larry Marder original drawing of one of the *Beanworld* characters. Now that's what we call a deluxe limited edition! Since Larry Marder's hands will wear out before too long, we recommend that you let your local comic shop know that you want a copy of this just as soon as you can—and tell 'em CSN sent you!

MICKEY GETS THE SPIRIT

Mickey Mouse has been the object of a lot of new attention in the comics field due to the controversy over the recently-released *Uncensored Mouse* #s 1 and 2, which presents a more vibrant, mischievous Mickey than most collectors know today. The real surprise isn't that those strips were reprinted—it's that many collectors are unaware this adventurous Mickey has been a regular star of Gladstone's *Mickey Mouse* comic! Many collectors discovered soon after Gladstone began its series of 1930's and 1940's *Mickey Mouse* reprints that this Mickey was a much more heroic, devil-may-care, active character than the one we see in Disney cartoons. Gladstone gives readers a chance to take another look at this Mickey in *Mickey Mouse* #252, which reprints "Bellhop Detective," a 1940 daily strip serial by Mickey genius Floyd Gottfredson. This story puts everyone's favorite mouse in action against ghosts in a supposedly haunted hotel. Give it a try and see just how good Mickey can be!



TO THE OPPRESSED—

A SYMBOL OF HOPE

TO THE OPPRESSORS—

AN OBJECT OF FEAR!

DEL DIABLO

GERARD JONES • MIKE PAROBECK • JOHN NYBERG

AN ALL-NEW ONGOING SERIES IN DC'S NEW FORMAT
BEGINNING IN JUNE

CSN REVIEWS

GIVE & TAKE

by Cliff Biggers & Brett Brooks

Before we get into the reviews for this month, let us remind you that Brett's the guy who talks to you in bold type; the other one's Cliff. Now that the ground rules are established, let's talk about some comics!

A few years ago there was a comic on the market called *Shuriken*. It was done by Reggie Byers and put out by...you know, I don't remember. That's how forgettable this comic used to be. I stress the word used because it sure isn't forgettable now! Eternity Comics has acquired the rights to do *Shuriken*, and they've brought in the crack team of S.A. Bennet as writer and Christopher Taylor and Derrick Richardson as artists to produce what is now a very entertaining book. The storyline (from what I can gather) takes up right where the old one left off, so fans of the old book need not worry about "lost continuity." But for people who didn't read the old book, don't panic! The plot doesn't tie down with heavy belaboring over who did what to who and why they did it, Bennet has simply presented a set of situations and said, "that's the way it is, folks; now here's what happens." The story is quite pleasant to read; it's about a model/bodyguard (trust me, it isn't as stupid as it sounds) who is out of work and out of money. Her name is Kyoko Shidara; Her working name is *Shuriken*. Obviously, this is a martial arts book, but don't let that scare you off. The martial arts are used in the book, but are not the focus of it. I do want to take a moment to talk about the art of the book. It seems that Taylor and Richardson take great care in designing a look for this book. The art itself, though good, is not what first caught my eye; it was the design of the book that intrigued me, the layout of the pages. There seems to be a true effort put into giving this book its own style instead of being just another copy of Japanese manga art. I do have one complaint though—but it's a small one. Every character in the book who is retained from its original incarnation is still drawn with the same style of facial illustration that Byers used, right down to the little empty triangle under the nose—but all of the new supporting characters are drawn using a different art style which, I would assume, is more like the styles used regularly by the artists. Like I said, it's a small complaint, but one that bothered me nonetheless.

I see what you mean—the artist is drawing faces in two distinctly different styles, isn't he? I agree with you that I like what I presume to be Christopher Taylor's style better than I like his imitative style.

I can also see why you like *Shuriken*. I know that you enjoyed *Grendel*'s early issues very much, and I see more than a little of the *Grendel* approach in this comic. Oh, *Shuriken: Cold Steel* is certainly less involved than *Grendel* was when the Pander Brothers illustrated that first storyline, but the style is very similar. It's midway between the complexity of *Grendel* and the straight action-adventure approach I associate with *Shuriken*'s earlier incarnation. The art is, at times, very Pander-like in style, although not as sophisticated in design and execution. But there's no doubt at all that this is a much better *Shuriken* than I've ever seen before. The 95¢-16 page format is a wise move; it'll make it easy for a large number of fans to check out this book and see that it's not just another martial arts book.

DC has a new entry in the "realistic-superhero" sub-genre that has become quite heavily populated recently—but they've called on a writer who can bring enough sense of wonder to the project that the book manages to separate itself from a crowd that's becoming increasingly homogenized.

El Diablo is a superhero story set in southern Texas, near the Mexican border. It's the story of a City Councilman who decides that he can serve his people in another way: thus is born *El Diablo*. *El Diablo* is new to this superhero biz, though, so he's not particularly good at it—in fact, he is often akin to a Mexican-American Spirit. Like Eisner's famous hero, *El Diablo*



racks up more than his fair share of bumps and bruises along the way—and like Eisner's famous hero, *El Diablo* is an adventurer whose tales have a certain sharp wit mixed in with the action and adventure.

Gerard Jones is well known for his humor work (all I have to say is *The Trouble With Girls*—which we'll mention again a bit later—and you'll know to what I'm referring); this book has a harder edge to it than *Les Girls* exploits, and it never becomes farcical or satirical. Jones certainly isn't aspiring to produce the very popular and almost-overworked "gritty adventure" in this series, though; he wants to make this comic entertaining, not meaningful.

I'm also pretty taken with the artwork; I've had a chance to see the book both in pencil form and in inked form, and I can speak most favorably of the talents of both men involved in

its illustration. Mike Parobeck, the penciller, is new to the field—but he's a very talented artist who manages to combine some of the stylistic elements of John Byrne and Paris Cullins into a very intriguing amalgam. John Nyberg's inks, meanwhile, are clean-line renditions that faithfully reproduce the artist's pencils while adding the depth and richness that pencil art often needs. Fans who are willing to enjoy comics that don't try to be socially meaningful or deeply symbolic should have a very good time with *El Diablo*.

I think your comparison of this book with *The Spirit* is an apt one. Jones seems to be doing many of the same things that Eisner does in his stories: there is that action underlined with humor underlined with something more serious. *El Diablo* is fun, and that's just how it should be—but this book has to be careful. First off, *El Diablo* runs the risk of becoming too much like *The Spirit*, which would drive away fans of Eisner's work who

might think the book is nothing but a cheap imitation—which at this point it isn't. Secondly, I worry about the book establishing a readership from the outset. There aren't that many comics fans who are looking for something like *The Spirit*; if there were, the *Spirit* and *Masked Man* would be much more successful in today's marketplace than they are.

And while we're talking about the artwork on *El Diablo*, I also want to praise the work of Parobeck and Nyberg. Parobeck isn't a name I'm familiar with, but it's one that I'll do my best to remember. His pencils do have a Byrinish flair to them without being derivative, and that will be the book's major draw initially. As for John Nyberg, the guy who inked all those issues of *Nexus*—if you don't know how good this guy is already, consider yourself deprived.

All in all, I wish this book the best of luck. I thoroughly enjoyed the first issue, and I'm looking

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forward to its continuation—but I worry about comic fans passing it by because it's too different from what they normally read. I'm not saying that this book won't attract attention, or that Jones writing isn't entertaining, but I'm not sure that people are quite ready for *The Punisher meets The Justice League*. Oh, it isn't as violent as the Punisher, or as madcap as Justice League, but unless a lot of people catch on to this book right away, I have a strange feeling of doom concerning this title. Doom? Strange? Is there a doctor in the house?...is that a segue?...

Just when you think "gosh, if I read one more Doctor Doom story I'll have to take drastic action and write a letter to one of those comic book

publications that prints people's complaints on a regular basis," they go and do something like this. This, of course, is the brand new *Doctor Doom and Doctor Strange Hardcover Graphic Novel* entitled "Triumph and Torment" by Roger Stern, Mike Mignola, and Mark Badger. In the recent past, both Doctor Doom and Doctor Strange have fallen upon the curse of bad stories and rotten characterization in their various appearances, which makes this new story a delight to read. Roger Stern is (in my book, anyway) the finest writer that Doctor Strange has ever had in the pages of his own book. The love that Stern has for the good Doctor shines clearly through in this new story, and the love reflects onto the armor of the bad Doctor as well. The story revolves around the search for the

sorcerer supreme of this dimension—one guess as to who that turns out to be—and the boon that he must grant upon the next closest competitor. Sounds like a pain, huh? Well it turns out to be Hell... literally, as both Doctors take a trip to the nether-realm in search of Doom's mom. Stern does a wonderful job of keeping the characterization tight for all of the characters involved, which leads to some interesting moments. The two Doctors don't seem to like each other, you see, and the tension in this uneasy truce can be felt all the way through the story.

Artistically, it seems as though Mike Mignola has been getting progressively better with each and every thing that he has done, and this is no

exception. Mignola's dynamic layout and highly stylized figure-work has put him directly on the path of fan favorite and I for one have no complaints. The finishes by Mark Badger are rough in black and white form, but judging from the color plates that I have seen, his painted art more than makes up for it. The biggest problem that this book faces is its price tag—most people are reluctant to pay out anything near the twenty-dollar price tag that this book will carry. For everyone's sake, I hope that they save up money and buy this book. I don't think that they will regret it.

I certainly agree with you about this graphic novel. When I first heard that a *Dr. Strange-Dr. Doom* graphic novel was getting deluxe hardcover treatment, I thought the format might be unjustified. Now that I've seen the graphic novel, I retract those thoughts.

What makes it good? Well, for one thing, the story actually has a purpose. Dr. Strange has been plagued for years with a rather aimless "mucho-magic" storyline in which lots of spells are cast, energy bursts are thrown, and incantations are chanted—but when it's all over, nothing has changed. The stories have no purpose, no raison d'être. That's not the case this time around; the story actually goes somewhere, the book actually has a reason to exist, and Dr. Strange and Dr. Doom both have vital roles that enable them to do something other than battle with each other for half the book's length.

The artwork is stunning; Mignola is quickly becoming one of the foremost artists in the field, and Badger's skills as a color artist have never been so evident. Mignola manages to appeal to fans of standard comics art as well as those fans who are looking for something more avant-garde in the field. It's hard to imagine anyone being disappointed with this book.

One writer who rarely disappoints is Chuck Dixon. Lately, it seems like Chuck has been writing titles for almost every publisher in the field; this month adds another publisher-notch to Dixon's publisher-count. I'm glad to see him so busy, but it's frustrating that he manages to write so much and still does it so very well...

Racer-X volume 2 #1 marks Dixon's debut at NOW; he's accompanied by Todd Fox and Enrique Villagran, artists who have worked with the 4Winds crew in the past. Their mission? To revitalize the moribund *Racer-X*, which was a series without a strong direction. Now the book has a direction; Dixon, Fox, and Villagran have given the book a strong action-adventure soldier-of-fortune feel that manages

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to be reminiscent, at times, of the superb Eclipse series *Crossfire* from a few years back.

The first story pits *Racer-X* against a corrupt Southern sheriff; the second issue, which Tony Caputo of NOW sent along to give us a better sense of the book's direction, is much more an international espionage-suspense story. Both stories are quick-paced, and each manages to exude more style in a single issue than the entire earlier run of the *Racer-X* book contained.

No doubt about it—this is much, much better than the previous incarnation of *Racer-X*. Dixon gives the book flare and style that were strangely absent in this title prior to now. Unfortunately, I did find a few flaws lurking in the series' background. My problem with *Racer-X* might relate to Dixon's prolific output: this book reads like *Moon Knight* on day job, or *Airboy* in a car. Dixon is a good writer, but I think he's still searching for a direction here. *Racer-X* is an espionage book with nothing to set it apart from any other espionage book.

Artistically, *Racer-X* looks much better. Fox and Villagran have steered this book away from the imitative Japanese-influenced art that plagued the series' earlier incarnation. The new approach certainly works much better—but as good as it is, it's not great.

True—but I think one of the things I enjoy about this book is that, like *Crossfire* (to which I compared it earlier), it's a bit more low-key. I'm hoping we'll get to see Rex develop as a character, since he remains the enigma from *Speed Racer*.

Let's close with a book that I promised a while back that we'd review. The last book we have in the review stack is also an Eternity title—



although the past few issues have appeared from Comico. *The Trouble With Girls* #5 is scheduled to ship in early July from Eternity. The book will also be returning to its original black-and-white format with this issue.

I'm not sure what it is, but I find the adventures

of Lester Girls funnier in this issue than in the last couple of Comico issues. This story seems to return to the essential nature of Lester Girls, and I think that's wherein the charm of *The Trouble With Girls* lies. This is a secret agent with everything going for him—except for the fact that he just wants to be a normal Joe in Dullsville.

In this issue, Les goes back to Dullsville to try to become the "normal joe" of his dreams. The result is one of the funniest *Trouble With Girls* issues in quite a while. Girls is determined to use Dullsville's dullness to make his own life as mundane as it can be; Dullsville is determined to use Girls' glamorous existence to make them all rich, famous, and exciting. The only winner here is the reader.

I do have one small problem with *The Trouble With Girls* that I need to mention, though. For some reason, recent issues of the comic have felt it necessary to open with more adult scenes—usually involving sex or nudity—that don't really add anything to the plot. They do, however, keep this very entertaining book out of the hands of a number of readers who would really like it. *The Trouble With Girls* is a perfect example; the nudity and more risqué sexual references on page two and the first panel of page three don't really advance the story to any appreciable degree, but they're adult enough in nature that some stores might object to selling the book to minors. That's a shame, because *The Trouble With Girls* is otherwise funny enough that everyone could enjoy it.

I've noticed that nasty tendency creeping into Lester's adventures recently as well, and while I'm not as concerned about it insofar as the story is concerned, I do find myself bothered by the fact that I can't recommend this book to everyone. *The Trouble With Girls* is one of the most continually entertaining books on the racks today, and the only thing that risqué humor does is limit its audience.

I am happy that the book is continuing, though, since *The Trouble With Girls* is one of my "must buy" titles. There is one thing that I need to know, though: how did Lester get so big? Compare Lester Girls from the earlier issues with Les Girls in the later issues and you'll see that this guy has become massive recently!

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CSN QUICKLIST

The upcoming comics quicklist is a listing of scheduled titles and the dates that they should arrive in comics shops across the country. That doesn't mean that the books will always be in your shop on the date listed; some publishers ship from different parts of the country, and the farther away the publisher is from your local comic shop, the longer it will take the books to get to you.

Each entry presents the title and number of the book, followed by the release date; if a title doesn't have a scheduled release date, we don't give you a date. After that is the Publisher of the comic and the price. This quicklist presents the titles that are supposed to ship during the rest of June. A complete



checklist of titles due in July will appear in CSN 106.

- **Adventures of Superman 457** 6/29 DC .75
- **Akira 10** 6/21 Marvel \$3.50
- **All 20** 6/15 Marvel \$1
- **Alien Legion 12** 6/29 Marvel \$1.50
- **Aliens II 1** Dark Horse \$2.25
- **Alpha Flight 75** 6/15 Marvel \$1.50
- **Amazing Spider-Man 322** 6/22 Marvel \$1
- **Animal Man 14** 6/29 DC \$1.50
- **Appleseed: Book Two 5** 6/29 Eclipse \$2.75
- **Aquaman 3** 6/29 DC \$1
- **Archie Annual Digest 55** 6/15 Archie \$1.50
- **Archie's Double Digest 42** 6/15 Archie \$2.25
- **Art of Will Eisner TPB** Kitchen Sink \$12.95
- **Avengers 308** 6/22 Marvel \$1
- **Avengers Spotlight 23** 6/15 Marvel \$1
- **Badger Goes Berserk 2** 6/22 First \$1.95
- **Batman 436** 6/15 DC .75
- **Batman 437** 6/29 DC .75
- **Batman Collectors' Cards** 6/22 Topps \$29.95
- **Batman Movie Adaptation (Prestige format)** 6/22 DC \$4.95
- **Batman Movie Adaptation (Standard format)** 6/22 DC \$2.50
- **Batman Official Movie Souvenir Magazine 1** 6/22 Topps \$2.95
- **Beautiful Stories for Ugly Children 2** 6/29 Piranha \$2
- **Betty & Me 178** 6/22 Archie .95
- **Betty & Veronica Spectacular 600** 6/15 Archie .95
- **Betty's Diary 28** 6/15 Archie .95
- **Blackhawk 6** 6/29 DC \$1.50
- **Bush League Trading Cards** 6/29 Eclipse \$8.95
- **Caliber Presents 4** Caliber \$1.95
- **Captain America 360** 6/22 Marvel \$1
- **Cat & Mouse 2** EF Graphics \$1.75
- **Cerebus 123** Aardvark-Vanaheim \$2
- **Cerebus Bi-Weekly 16** Aardvark-Vanaheim \$1.25
- **Classic X-Men 38** 6/29 Marvel \$1.25
- **Cloak & Dagger 7** 6/29 Marvel \$1.50
- **Cobalt Blue 2** Innovation \$1.95
- **Comic Relief 2** Page One \$1.95
- **Commandosaurus 1** Mirage \$1.75

- **Conan 223** 6/22 Marvel \$1
- **Conan Saga 29** 6/29 Marvel \$2.25
- **Critters 42** Fantagraphics \$2
- **Crow 5** Caliber \$1.95
- **Cyberpunk 2** Innovation \$1.95
- **Death's Head 8** 6/22 Marvel \$1.75
- **Demon Hunter 4** Aircel \$1.95
- **Dinosaurs for Hire: Guns & Lizards TPB** Eternity \$5.95
- **Dirty Pair II 1** 6/15 Eclipse \$2
- **Doc Savage 11** 6/15 DC \$1.75
- **Doctor Strange 8** 6/29 Marvel \$1.50
- **Donald Duck 275** 6/15 Gladstone .95
- **Doom Patrol 25** 6/29 DC \$1.50
- **Dr. Doom/Dr. Strange GN HC** 6/29 Marvel \$17.95
- **Dragonlance 11** 6/22 DC \$1.50
- **Dreadstar 47** 6/15 First \$1.95
- **Duck Tales 9** 6/29 Gladstone \$1.50
- **El Diablo 1** 6/22 DC \$2.50
- **Elementals 4** 6/29 Comico \$2.50
- **Etc. 2** 6/29 Piranha \$4.50
- **Faculty Funnies 2** 6/15 Archie .95
- **Fantastic Four 331** 6/29 Marvel \$1
- **Fantastic Four TPB** 6/15 Marvel \$12.95
- **Firestorm 88** 6/15 DC \$1
- **Fish Police 17** 6/15 Comico \$2.50
- **Flare 4** Hero \$2.95
- **Flash 29** 6/15 DC \$1
- **Fright Night 11** 6/29 NOW \$1.75
- **Gammaraiders 7** 6/15 DC \$1.50
- **Ghostbusters II 1** 6/29 Now \$1.95
- **GI Joe 91** 6/22 Marvel \$1
- **Gladstone Album: Uncle Scrooge 20** 6/29 Gladstone \$5.95
- **Gnatrat: The Movie 1** Innovation \$2.25
- **Greatest Batman Stories Ever Told TPB** 6/29 DC \$15.95
- **Green Arrow 21** 6/22 DC \$1.25
- **Grendel 2: Devil Inside TPB** 6/22 Comico \$11.95
- **Grey 9** 6/29 Viz \$3.25
- **Grimjack 63** 6/15 First \$1.95
- **Groo 56** 6/15 Marvel \$1
- **Groo Chronicles 2** 6/15 Marvel \$3.50
- **Gun Fury 6** Aircel \$1.95
- **Havok & Wolverine: Meltdown 4** 6/15 Marvel \$1.50
- **Hawk & Dove 3** 6/22 DC \$1
- **Hawkworld 1** 6/15 DC \$3.95
- **Haywire 12** 6/15 DC \$1.50
- **Heathcliff 38** 6/15 Marvel \$1
- **Hellblazer 21** 6/22 DC \$1.50
- **Hero Alliance 2** Innovation \$1.95
- **Hero Hotline 5** 6/22 DC \$1.75
- **Huntress 5** 6/15 DC \$1
- **Incredible Hulk 360** 6/22 Marvel \$1
- **Indiana Jones & Last Crusade 2** 6/22 Marvel \$1
- **Inspector Canardo 1** Fantagraphics \$9.95
- **Iron Man 248** 6/29 Marvel \$1
- **James Bond 007: License to Kill GN** 6/15 Eclipse \$6.95
- **Jughead With Archie Digest 94** 6/22 Archie \$1.50
- **Justice League America 29** 6/15 DC \$1
- **Justice League Europe 5** 6/29 DC \$1
- **LEGION '89 7** 6/29 DC \$1.50
- **Legion of Super-Heroes 63** 6/22 DC \$1.75
- **Little Archie Digest 38** 6/29 Archie \$1.50
- **Manhunter 16** 6/15 DC \$1
- **Marvel Age 79** 6/22 Marvel .75
- **Marvel Comics 31** 6/22 Marvel \$1.25
- **Marvel Fanfare 46** 6/22 Marvel \$1.95
- **Marvel Tales 228** 6/22 Marvel \$1
- **Marvel Universe Update 4** 6/15 Marvel \$1.50
- **Mayhem 2** Dark Horse \$2.50
- **MAZE Agency 7** 6/15 Comico \$2.50
- **Media*Starr TPB** Innovation \$8.95
- **Melting Pot 1** Mirage \$3.50
- **Mickey & Donald 14** 6/29 Gladstone .95
- **Mickey Mouse 251** 6/15 Gladstone .95
- **Mister Miracle 7** 6/22 DC \$1
- **Moon Knight 5** 6/29 Marvel \$1.50
- **Nam 35** 6/29 Marvel \$1.50
- **Nard 'n' Pat 2** Kitchen Sink \$1.75
- **Nemo 31** Fantagraphics \$3.95
- **New Archies Digest 7** 6/22 Archie \$1.50
- **New Guardians 11** 6/29 DC \$1.50
- **New Mutants 80** 6/15 Marvel \$1
- **New Mutants Annual 9** 6/15 Marvel \$2
- **New Titans 57** 6/29 DC \$1.75
- **New Titans Annual 5** 6/15 DC \$3.50
- **Nexus Legends 6** 6/22 First \$1.50
- **Nth Man 3** 6/15 Marvel \$1
- **Pep 601** 6/22 Archie .95
- **Point Blank 3** 6/15 Eclipse \$2.95
- **Power of the Atom 15** 6/29 DC \$1
- **Power Pack 49** 6/15 Marvel \$1.50
- **Predator 2** Dark Horse \$2.25
- **Punisher 24** 6/22 Marvel \$1
- **Punisher GN HC** 6/22 Marvel \$16.95
- **Punisher Magazine 1** 6/15 Marvel \$2.50
- **Punisher War Journal 9** 6/15 Marvel \$1.50
- **Quasar 1** 6/15 Marvel \$1
- **Real Ghostbusters 14** 6/29 NOW \$1.75
- **Relief GN** Apple \$14.95
- **Rust 9** 6/29 NOW \$1.75
- **Sable 20** 6/29 First \$1.95
- **Sandman 8** 6/29 DC \$1.50
- **Scout: War Shamen 15** 6/15 Eclipse \$1.95
- **Screenplay 1** Slave Labor \$1.75
- **Secret Origins 43** 6/22 DC \$1.50
- **Sensei 2** 6/29 First \$2.75
- **Shadowmasters 1** 6/22 Marvel \$3.95
- **Shattered Earth 7** Eternity \$1.95
- **She-Hulk 6** 6/8 Marvel \$1.50
- **Shell Shock TPB** Mirage \$12.95
- **SHIELD 2** 6/22 Marvel \$1
- **Silver Surfer 28** 6/22 Marvel \$1
- **Sinners GN** 6/22 Piranha \$9.95
- **Slimer 5** 6/29 NOW \$1.75
- **Spectacular Spider-Man 155** 6/29 Marvel \$1
- **Speed Racer 24** 6/29 NOW \$1.75
- **Spicy Tales 9** Eternity \$2.25
- **Spirit 56** Kitchen Sink \$2
- **St. George 8** 6/15 Marvel \$1.50
- **Star Blazers 2** 6/29 Comico \$1.95
- **Starman 13** 6/29 DC \$1
- **Sub-Mariner 12** 6/22 Marvel \$1.50
- **Superman 34** 6/22 DC .75
- **Swamp Thing 89** 6/29 DC \$1.50
- **Terminator 13** 6/29 NOW \$1.75
- **The New Archies 17** 6/15 Archie .95
- **Thor 408** 6/29 Marvel \$1
- **Tough Guys & Wild Women 2** Eternity \$2.25
- **Transformers 57** 6/29 Marvel \$1
- **Uncle Scrooge Adventures 16** 6/22 Gladstone .95
- **Unknown Soldier 9** 6/15 DC \$1.75
- **Vietnam Journal 12** Apple \$1.95
- **Walt Disney's Comics & Stories 543** 6/22 Gladstone \$1.50
- **Warlock Five Book II 1** Aircel \$2
- **Web of Spider-Man Annual 5** 6/29 Marvel \$2
- **What If? 4** 6/22 Marvel \$1.25
- **Whisper 29** 6/15 First \$1.95
- **Wolverine 14** 6/22 Marvel \$1.50
- **Wonder Woman 33** 6/15 DC \$1
- **X-Factor 45** 6/29 Marvel \$1
- **X-Factor Annual 4** 6/22 Marvel \$2
- **X-Men 250** 6/22 Marvel \$1
- **Young All-Stars 28** 6/15 DC \$1.75
- **Zot! 29** 6/29 Eclipse \$2

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